KUNKEL'S MUSIC EDITION

HESCHELES

EDITED BY ADOLPH HENSELT.

TWELVE CHARACTERISTIC STUDIES

(Op. 70)

IN TWO BOOKS.

BOOK I.

IN SEPARATE NUMBERS:

1. WOODLAND BROOK (Wald Bächlein) 50
2. HERCULES, 25
3. RUSTLING PINES (Rauschende Tannen) 60
4. ÆOLIAN WHISPERS (Aeolische Geflüster) 35
5. A WINTER'S TALE (Wintermärchen) 35
6. PERPETUAL MOTION (Perpetuum Mobile) 40

COMPLETE, $2.00.

BOOK II.

IN SEPARATE NUMBERS.

7. VILLAGE HOLIDAY (Festlichkeit im Dorfe) 60
8. MAZEPPA, 50
9. ROMANZA—Nocturne (Nachtstück) 50
10. FLUTTERING BUTTERFLIES (Flatternde Schmetterlinge) 50
11. STORMY OCEAN (Stürmische See) 50
12. WHISPERING WAVES (Wellenflüstern) 50

COMPLETE, $2.00.

St Louis: Kunkel Brothers, Publishers.

SPECIAL NOTICE.

Any Publication not offered at 50 cents net, may be returned within three months, provided same are in as good condition as when received, and remittance will be made for the same, less postage.

CARL SIDUS' PIANO COMPOSITIONS.

Super or Teaching Pieces in the Easy Grades.

SOLOS.

FAVORITES.

2 Ada's Favorite Rondo, op. 104 ... 60

3 Annie's Favorite Mazurka, op. 109 ... 60

4 Carrie's Favorite Polka, op. 101 ... 60

5 Edith's Favorite Gavotte, op. 102 ... 60

6 Emilie's Favorite Gavotte, op. 107 ... 60

7 Esther's Favorite Scherzo-Etude, op. 100 ... 60

8 Jessie's Favorite Scherzo-Etude, op. 103 ... 60

9 Olga's Favorite Mazurka, op. 106 ... 60

10 Rosa's Favorite Rondo, op. 105 ... 60

This fine and attractive set of Favorites requires no introduction. It contains a variety of Polka, Gavotte and Rondo, and each piece is of medium grade and possesses merit which will be appreciated with study.

11 Dick's March ... 30

Bright and tuneful. Good teaching number for young players.

12 Fairy Dance, op. 207 ... 50

Very pretty and effective; suitable for dancing. Excellent teaching piece.

FAVORITES.

2 Ada's Favorite Rondo, op. 104 ... 60

3 Annie's Favorite Mazurka, op. 109 ... 60

4 Carrie's Favorite Polka, op. 101 ... 60

5 Edith's Favorite Gavotte, op. 102 ... 60

6 Emilie's Favorite Gavotte, op. 107 ... 60

7 Esther's Favorite Scherzo-Etude, op. 100 ... 60

8 Jessie's Favorite Scherzo-Etude, op. 103 ... 60

9 Olga's Favorite Mazurka, op. 106 ... 60

10 Rosa's Favorite Rondo, op. 105 ... 60

This fine and attractive set of Favorites requires no introduction. It contains a variety of Polka, Gavotte and Rondo, and each piece is of medium grade and possesses merit which will be appreciated with study.

11 First Ride, The, op. 76 ... 60

A very attractive and popular Rondo. Very effective and pleasing. See solo.

12 Frolic Birds' Waltz, op. 69 ... 60

Effective and very pleasing with young players. See Solo.

13 Grandmother's Story, op. 66 ... 60

Very pleasing work. Commendable for style and touch. See solo.

14 Happy Birdlings—Rondo ... 60

Without doubt one of the finest three-grade pieces of this grade. Splendid exhibition piece. Popular with pupils. See solo.

15 Joys of Spring, Waltz, op. 71 ... 50

Very pleasing and brilliant. Splendid piece for concert use. Go with pupils. See solo.

16 Little Polka-Rondo, op. 100 ... 60

Very pleasing. Fine exhibition number. Good study. See solo.

17 Little Buttercup, Rondo, op. 80 ... 60

Very pleasing and tuneful. Very scholarly. Attractive throughout. Commendable practice.

18 Merry Sleigh Ride, Rondo, op. 67 ... 60

Nothing more descriptive or brighter. Splendid teaching piece. General favorite with pupils. See solo.

19 My Darling—Valse, op. 215 ... 60

An extremely pretty and fascinating number. Contains good practice and very effective. Special favorite with pupils. See solo.

20 On Blooming Meadows—Waltz, easy, op. 72 (Kunkel) ... 80

An excellent arrangement of this celebrated waltz. Immensely effective. Pupils favorite. See solo.

OPERATIC FANTASIAS.

21 Bohemian Girl (Balfe), op. 131 ... 60

22 Faust (Gounod's), op. 129 ... 60

23 Fille du Regiment (Daughter of the Regiment) (Donizetti), op. 124 ... 60

24 Fra Diavolo (Auber), op. 128 ... 60

25 Il Trovatore (Verdi) ... 60

26 Lucrezia Borgia (Donizetti), op. 134 ... 60

27 Lucia di Lammermoor (Donizetti), op. 126 ... 60

28 Martha (Flotow), op. 135 ... 60

29 Merry War (Strauss), op. 127 ... 60

30 Puritani, I (Bellini), op. 130 ... 60

31 Rigoletto (Verdi), op. 103 ... 60

32 William Tell (Rossini), op. 132 ... 60

A splendid selection of favorite Fantasias or medley of favorite airs from Overtures of the Operas. Not long nor difficult. No long runs or octaves. Not difficult.

33 Cricket, The, op. 75 ... 60

34 Rock Waltz, op. 68 ... 60

OPERATIC FANTASIAS.

2 Bohemian Girl—Operatic Fantasie, op. 87 ... 75

3 Faust, op. 129 ... 75

4 Fille du Regiment (Donizetti), op. 124 ... 75

5 Fra Diavolo (Auber), op. 128 ... 75

6 Il Trovatore (Verdi), op. 115 ... 75

7 Lucia di Lammermoor (Donizetti), op. 126 ... 75

8 Lucrezia Borgia (Donizetti), op. 134 ... 75

9 Martha (Flotow)—Fantasie, op. 135 ... 75

10 Merry Swiss Boys—Rondo, op. 67 ... 75

11 Puritani, I (Bellini), op. 130 ... 75

12 Rigoletto (Verdi), op. 103 ... 75

13 William Tell (Rossini), op. 132 ... 75

This fine and attractive set of Favorites requires no introduction. It contains a variety of Polka, Gavotte and Rondo, and each piece is of medium grade and possesses merit which will be appreciated with study.

14 Dance of the Immortals, op. 204 ... 75

A fine concert piece of Goldmark's famous study.

15 Dick's March ... 30

Bright and tuneful. Good teaching number for young players.

16 Fairy Dance, op. 207 ... 50

Very pretty and effective; suitable for dancing. Excellent teaching piece.

FAVORITES.

2 Ada's Favorite Rondo, op. 104 ... 60

3 Annie's Favorite Mazurka, op. 109 ... 60

4 Carrie's Favorite Polka, op. 101 ... 60

5 Edith's Favorite Gavotte, op. 102 ... 60

6 Emilie's Favorite Gavotte, op. 107 ... 60

7 Esther's Favorite Scherzo-Etude, op. 100 ... 60

8 Jessie's Favorite Scherzo-Etude, op. 103 ... 60

9 Olga's Favorite Mazurka, op. 106 ... 60

10 Rosa's Favorite Rondo, op. 105 ... 60

This fine and attractive set of Favorites requires no introduction. It contains a variety of Polka, Gavotte and Rondo, and each piece is of medium grade and possesses merit which will be appreciated with study.

11 First Ride, The, op. 76 ... 60

A very attractive and popular Rondo. Very effective and pleasing. See solo.

12 Frolic Birds' Waltz, op. 69 ... 60

Effective and very pleasing with young players. See Solo.

13 Grandmother's Story, op. 66 ... 60

Very pleasing work. Commendable for style and touch. See solo.

14 Happy Birdlings—Rondo ... 60

Without doubt one of the finest three-grade pieces of this grade. Splendid exhibition piece. Popular with pupils. See solo.

15 Joys of Spring, Waltz, op. 71 ... 50

Very pleasing and brilliant. Splendid piece for concert use. Go with pupils. See solo.

16 Little Polka-Rondo, op. 100 ... 60

Very pleasing. Fine exhibition number. Good study. See solo.

17 Little Buttercup, Rondo, op. 80 ... 60

Very pleasing and tuneful. Very scholarly. Attractive throughout. Commendable practice.

18 Merry Sleigh Ride, Rondo, op. 67 ... 60

Nothing more descriptive or brighter. Splendid teaching piece. General favorite with pupils. See solo.

19 My Darling—Valse, op. 215 ... 60

An extremely pretty and fascinating number. Contains good practice and very effective. Special favorite with pupils. See solo.

20 On Blooming Meadows—Waltz, easy, op. 72 (Kunkel) ... 80

An excellent arrangement of this celebrated waltz. Immensely effective. Pupils favorite. See solo.

OPERATIC FANTASIAS.

21 Bohemian Girl (Balfe), op. 131 ... 60

22 Faust (Gounod's), op. 129 ... 60

23 Fille du Regiment (Daughter of the Regiment) (Donizetti), op. 124 ... 60

24 Fra Diavolo (Auber), op. 128 ... 60

25 Il Trovatore (Verdi) ... 60

26 Lucrezia Borgia (Donizetti), op. 134 ... 60

27 Lucia di Lammermoor (Donizetti), op. 126 ... 60

28 Martha (Flotow), op. 135 ... 60

29 Merry War (Strauss), op. 127 ... 60

30 Puritani, I (Bellini), op. 130 ... 60

31 Rigoletto (Verdi), op. 103 ... 60

32 William Tell (Rossini), op. 132 ... 60

A splendid selection of favorite Fantasias or medley of favorite airs from Overtures of the Operas. Not long nor difficult. No long runs or octaves. Not difficult.

33 Cricket, The, op. 75 ... 60

34 Rock Waltz, op. 68 ... 60

DUETS.

Mailed on receipt of price by KUNKEL BROTHERS, Publishers, 612 Olive Street, St. Louis.

[KUNKEL'S ROYAL EDITION.]

MOSCHELES

EDITED BY ADOLPH HENSELT.

TWELVE CHARACTERISTIC STUDIES

(Op. 70)

IN TWO BOOKS.

BOOK I.

IN SEPARATE NUMBERS:

1. WOODLAND BROOK (Wald Bächlein), . . . 50
2. HERCULES, ... 25
3. RUSTLING PINES (Rauschende Tannen), . . 60
4. EOLIAN WHISPERS Aeolisches Geflüsster, . . 35
5. A WINTER'S TALE (Wintermärchen), . . . 35
6. PERPETUAL MOTION (Perpetuum Mobile), . . 40

COMPLETE, $2.00.

BOOK II.

IN SEPARATE NUMBERS:

7. VILLAGE HOLIDAY (Festlichkeit im Dorfe), . 60
8. MAZEPPA, ... 50
9. ROMANZA—Nocturne (Nachtstück), ... 50
10. FLUTTERING BUTTERFLIES (Flatternde Schmetterlinge), 50
11. STORMY OCEAN (Stürmische See), . . . 50
12. WHISPERING WAVES (Wellengeflüsster), . . . 50

COMPLETE, $2.00.

St. Louis: Kunkel Brothers, Publishers.

SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary

WOODLAND BROOK.

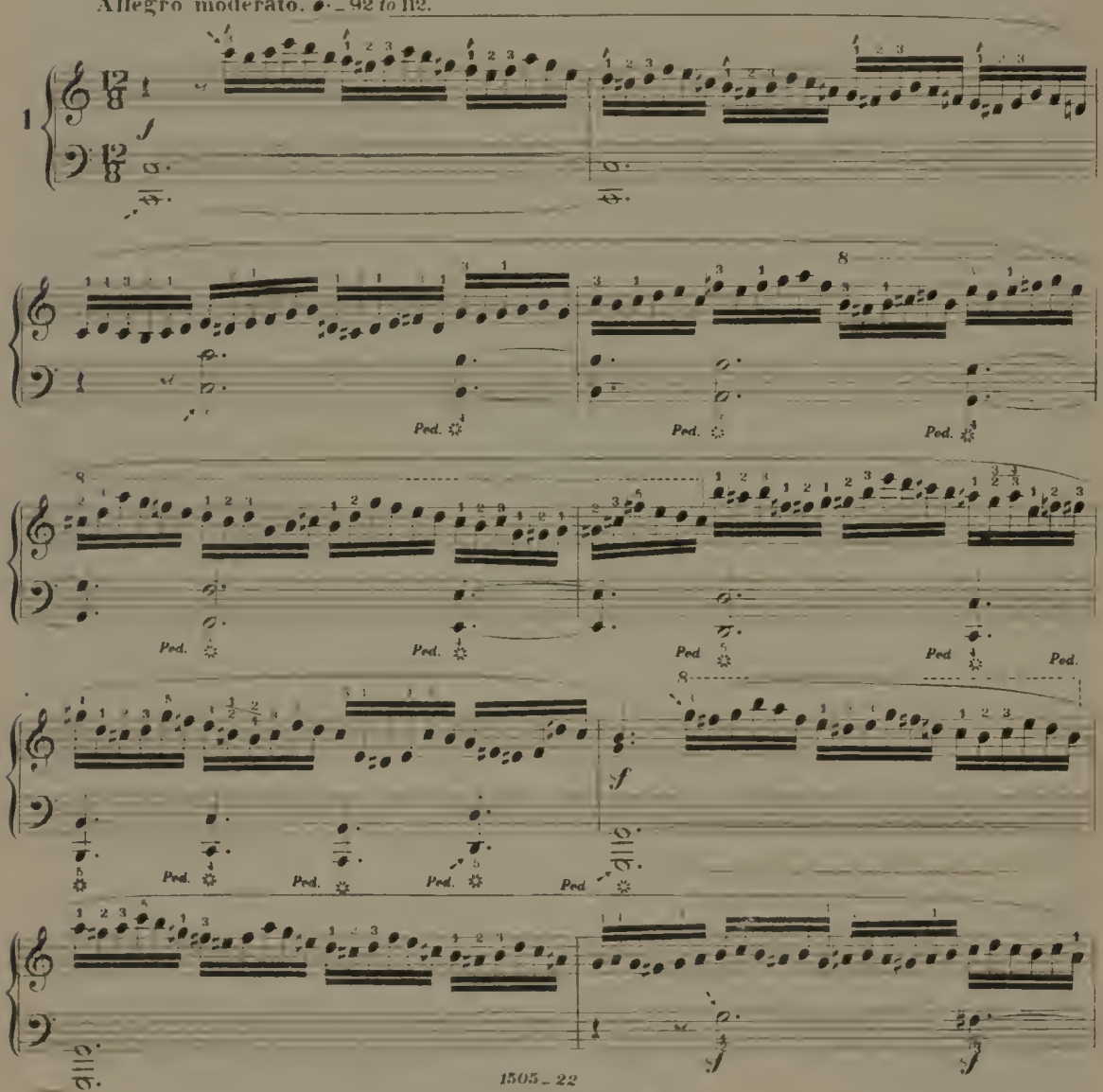
WALDES-BÄCHLEIN.

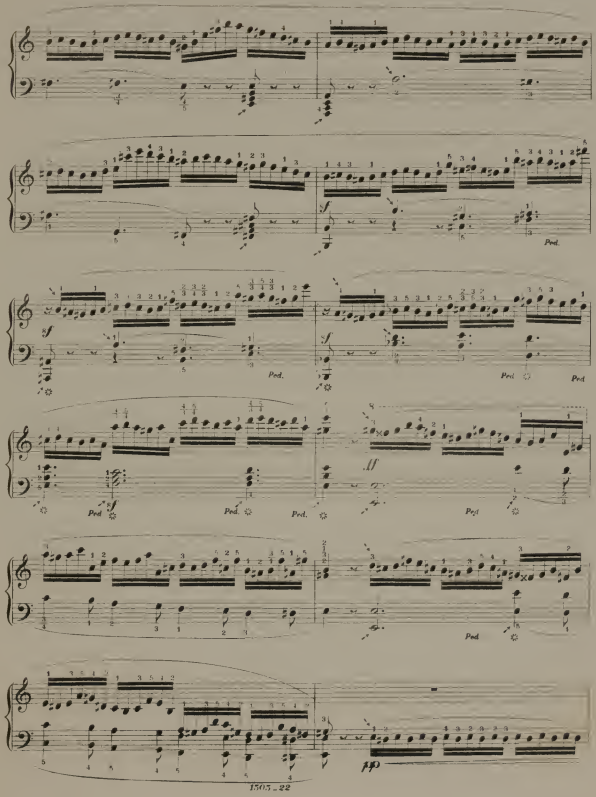
The purpose of this study is to give equal strength to the fingers of the right hand. To acquire this equal strength, the study should be practiced with great attention and perseverance, at first slowly, then gradually increasing the time. This mode of practice should be followed each time the study is taken up. The precise lifting of the finger after the key is struck is to be especially observed. The bass must be played with energy throughout.

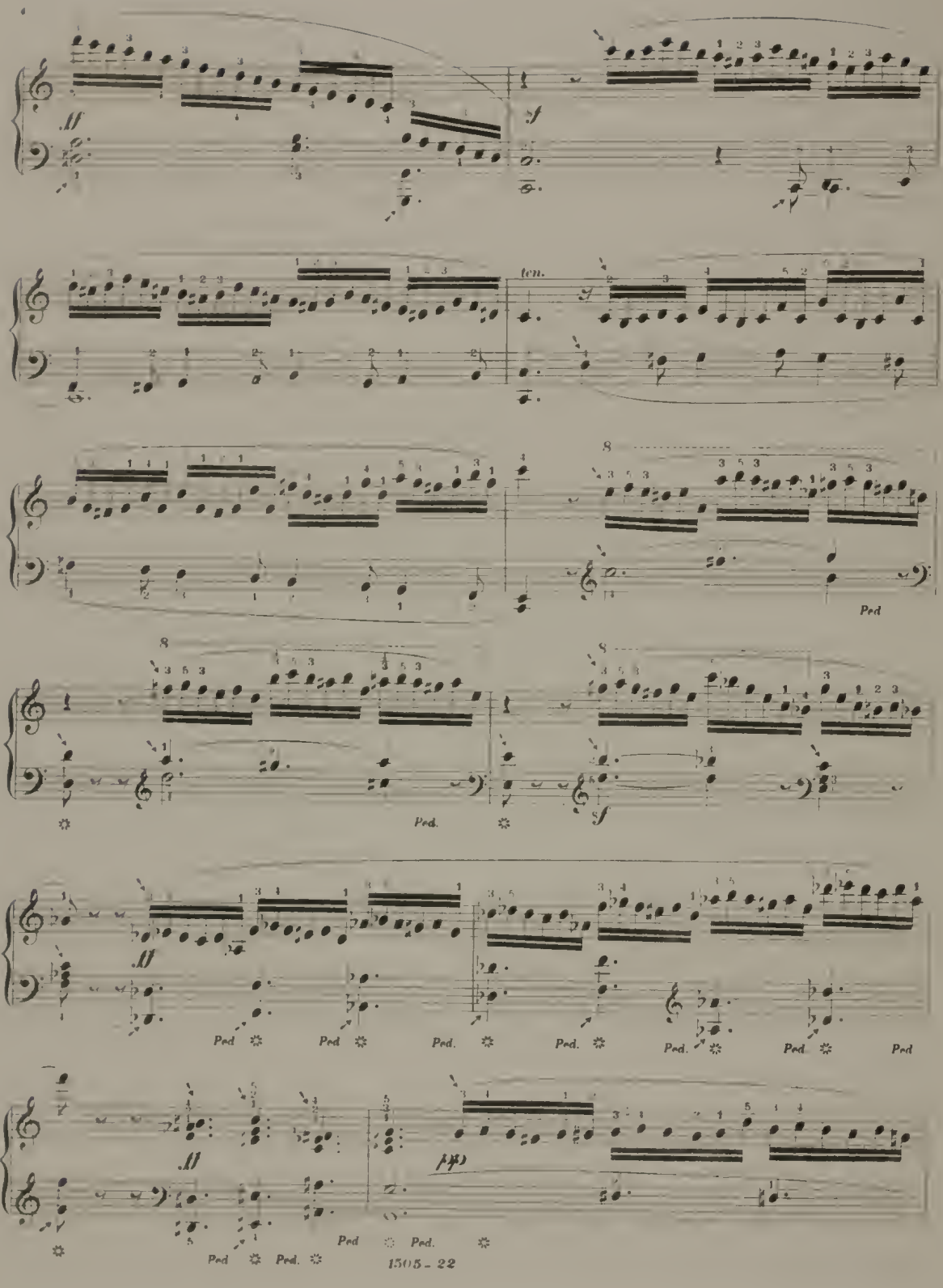
Der Zweck dieser Etude ist: den Fingern der rechten Hand Gleichheit im Anschlag zu geben, welches durch beharrlich aufmerksame Uebung, öfters bedeutend langsam, zuweilen ziemlich geschwind, bewirkt wird. Das präzise Zurückziehen der Finger nach angeschlagenem Tone ist besonders zu beobachten. Der Bass muss durchaus mit Energie gespielt werden.

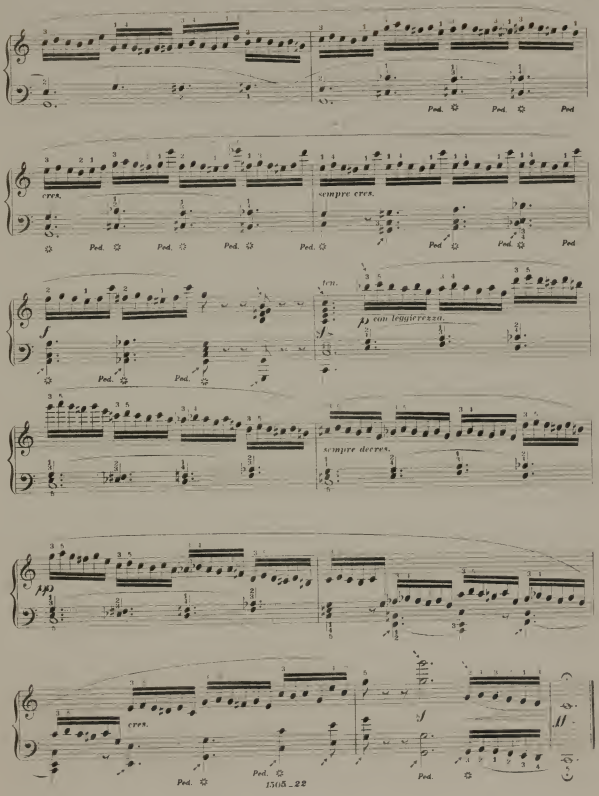
Ignaz Moscheles. Op. 70. № 1.

Allegro moderato. ♩. = 92 to 112.


1
Ped.
Ped.
Ped.

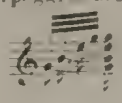

sf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.
pp


ff
sf
ten.
8
Ped
Ped.
ff
Ped
Ped
Ped.
Ped.
Ped.
Ped
ff
Ped
Ped.
Ped
Ped.


Ped.
cres.
sempre cres.
ten.
pp con leggierezza.
sempre decres.
cres.
1505-22

HERCULES.

This study affords an opportunity for the practice of full chords in the most varied positions with both hands. They should be executed throughout as arpeggios beginning with the lowest note — thus:

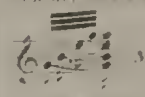


Care should be taken not to play them as follows.

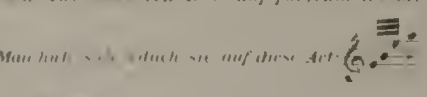
Furthermore, the pupil should be careful that the 4th finger strike with the same power as the other fingers thus equalizing the touch.

A. The dotted Chords (:) are not to be arpeggiod.

Diese Etude giebt beiden Händen Gelegenheit zur Uebung in vollständigen Accorden in den mannigfaltigsten Lagen. Sie soll so durchgenommen werden, dass jeder Accord (arpeggirt) gespielt werde, und zwar so, dass der tiefste zur höchsten Note auf folgende Weise



Man hat sich jedoch sie auf diese Art



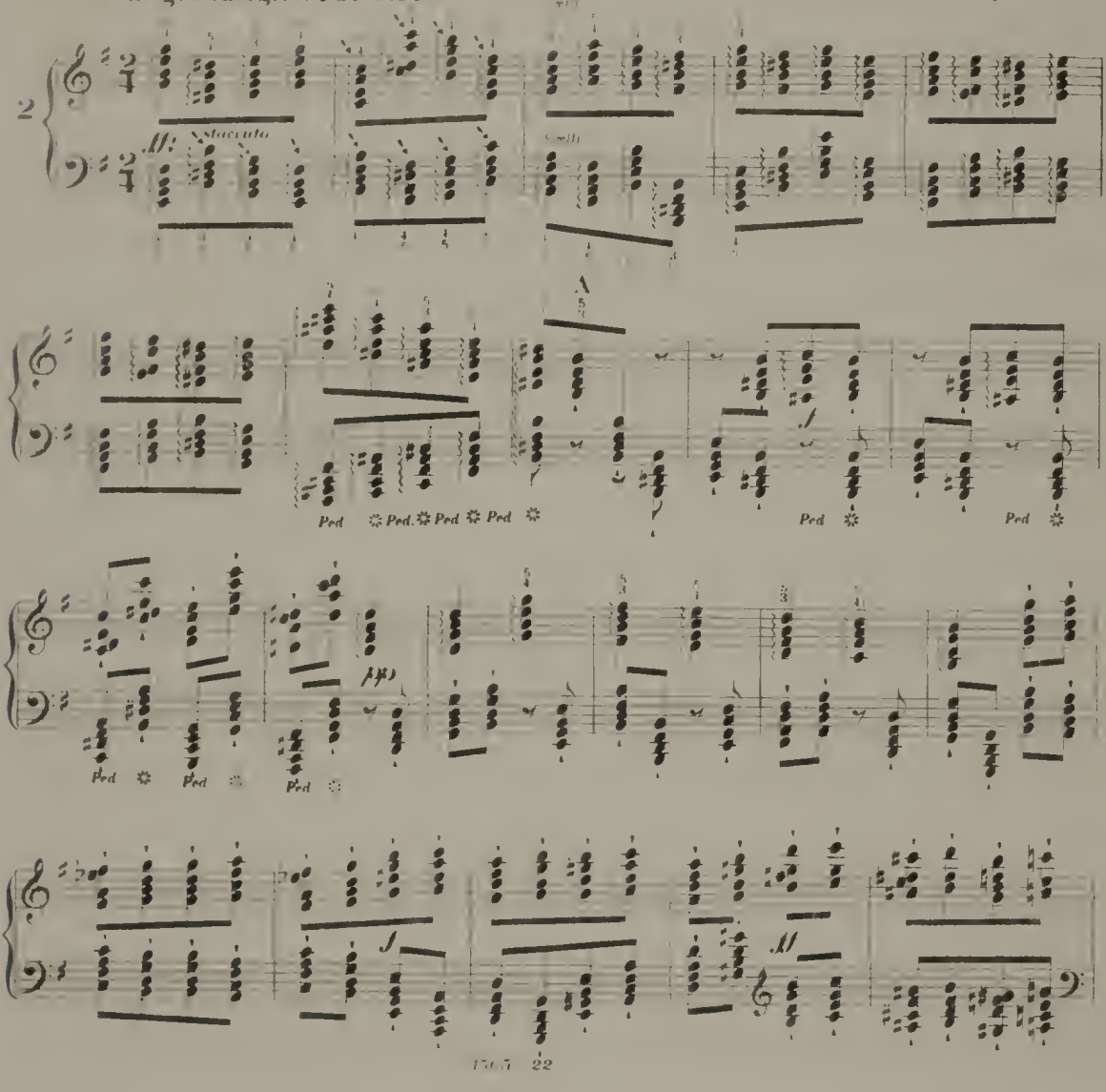
zu spielen. Ueberdies hat man noch bei beiden Händen darauf zu achten dass der 4te Finger den übrigen an Kraft im Anschlag gleich komme.

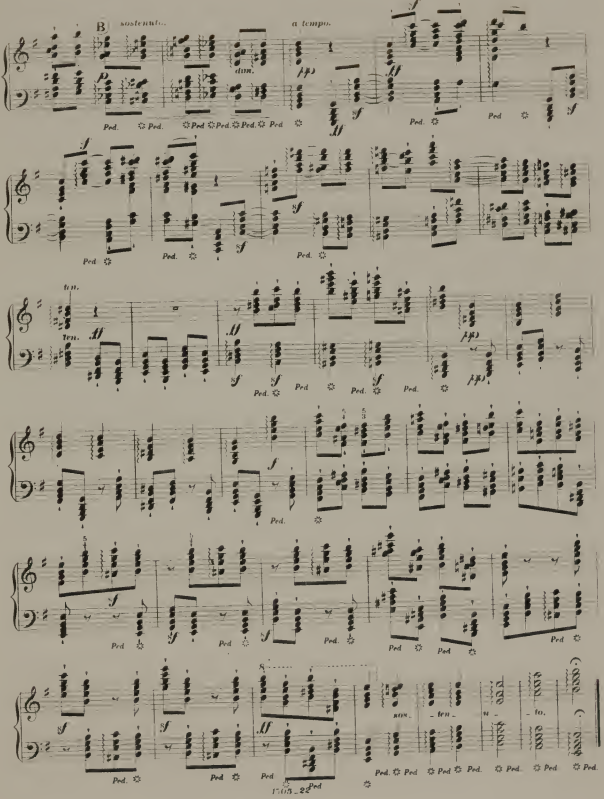
A *Die punktirten (:) Accorde werden nicht harpeggirt.*

B. *Sobald die Accorde einen sentimentalen Character annehmen, werden beide Hände nach einander harpeggirt.*

Allegro energico. ♩ = 100 *to* 160.

Ignaz Moscheles Op. 70. Nº 2.


2
ff
staccato
A
Ped
Ped
Ped


B
sostenuto
a tempo
dim.
Ped.
tr.
Tr.
ten.
cresc.

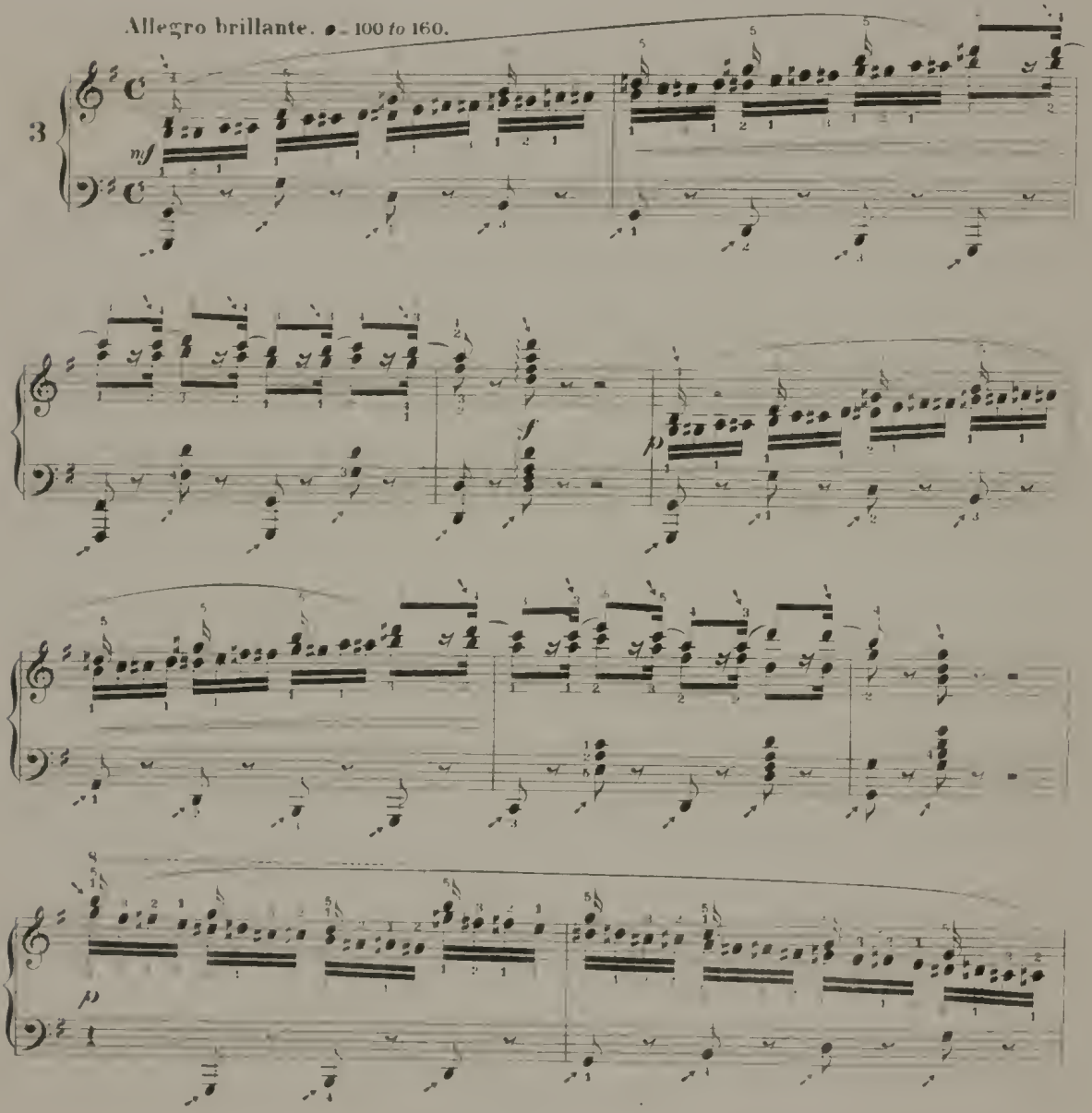
RUSTLING PINES.

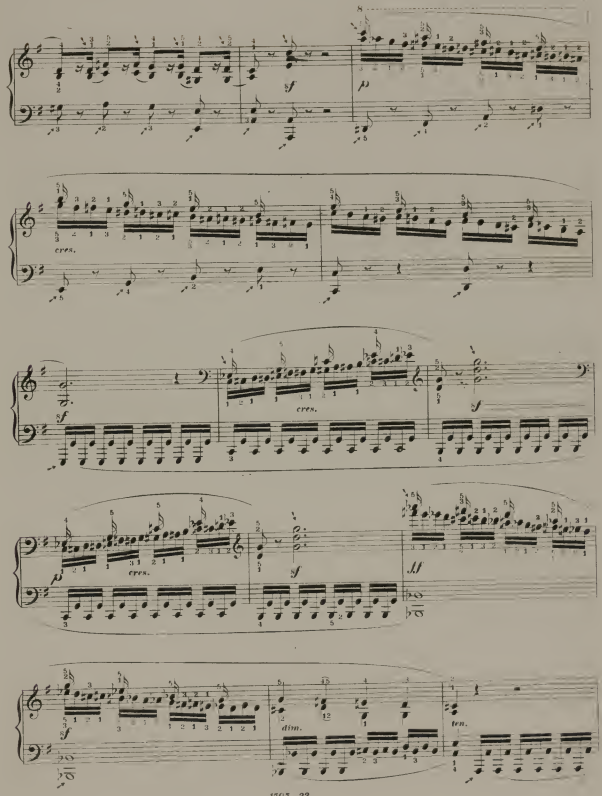
RAUSCHENDE TANNEN

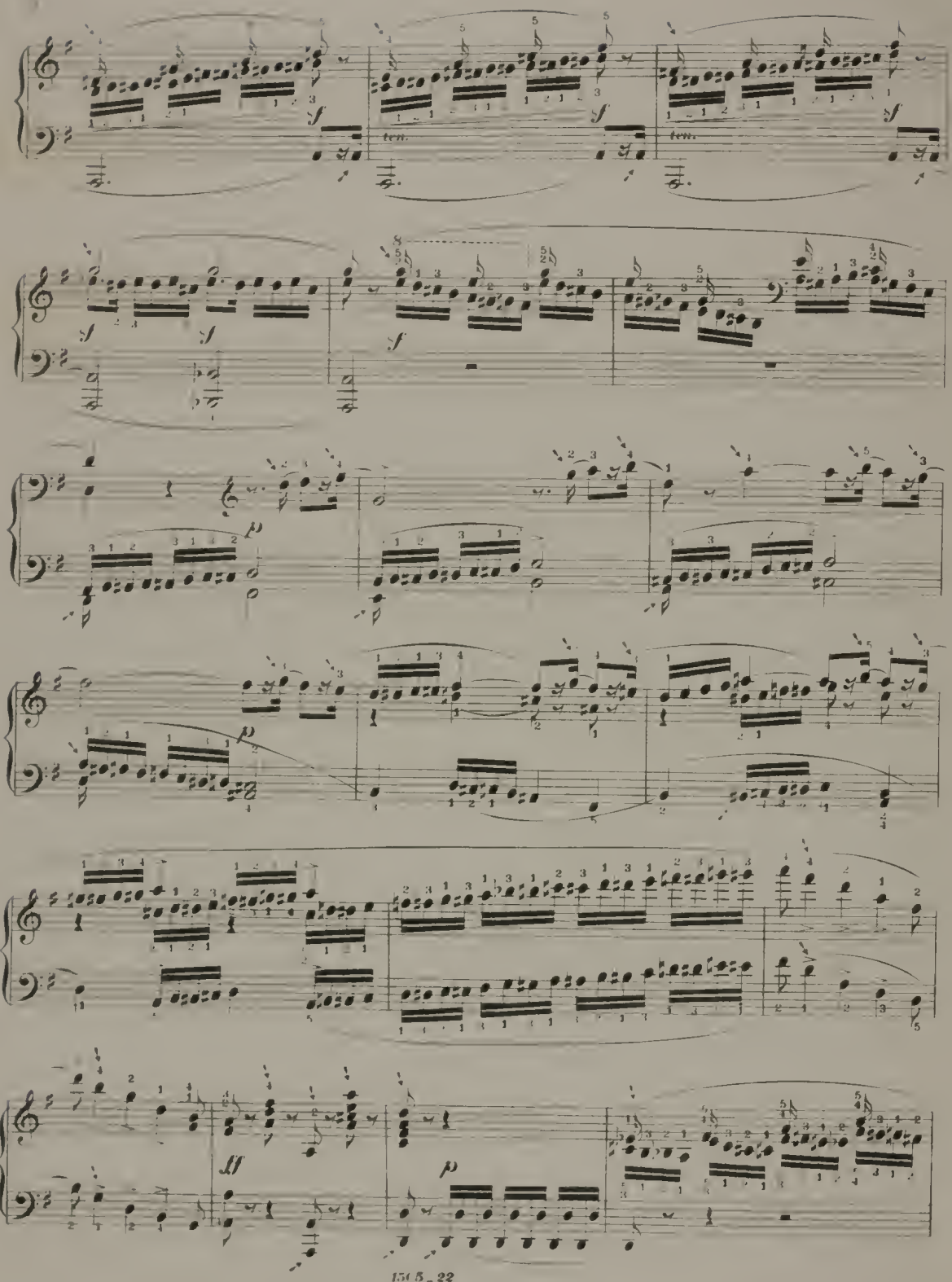
The object of this study is practice in chromatic runs with occasional double notes. The latter should be brought out clearly and forcibly. This study is specially useful for the little finger.

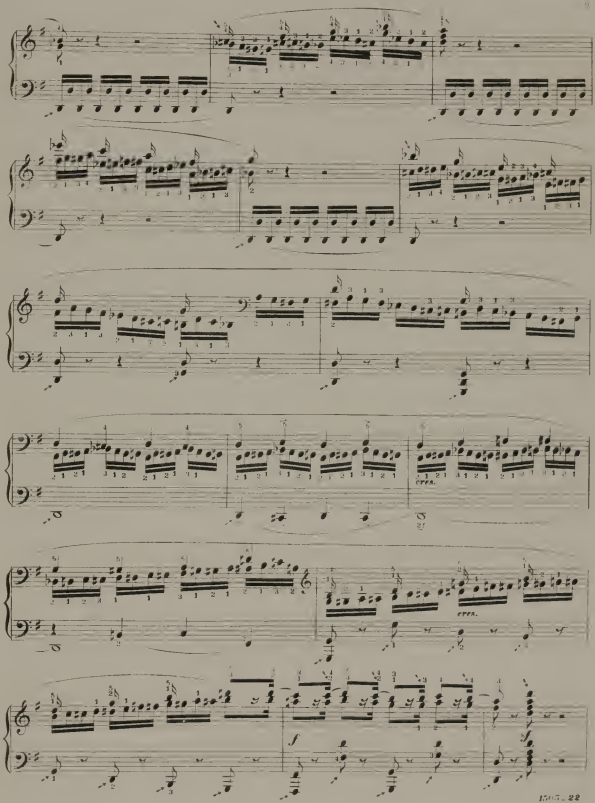
Diese Etude bezweckt eine Uebung in chromatischen Läufen, bei welchen die damit verbundenen äussersten Noten kräftig hervortreten müssen. Sie soll besonders eine nützliche Uebung für den kleinen Finger sein.

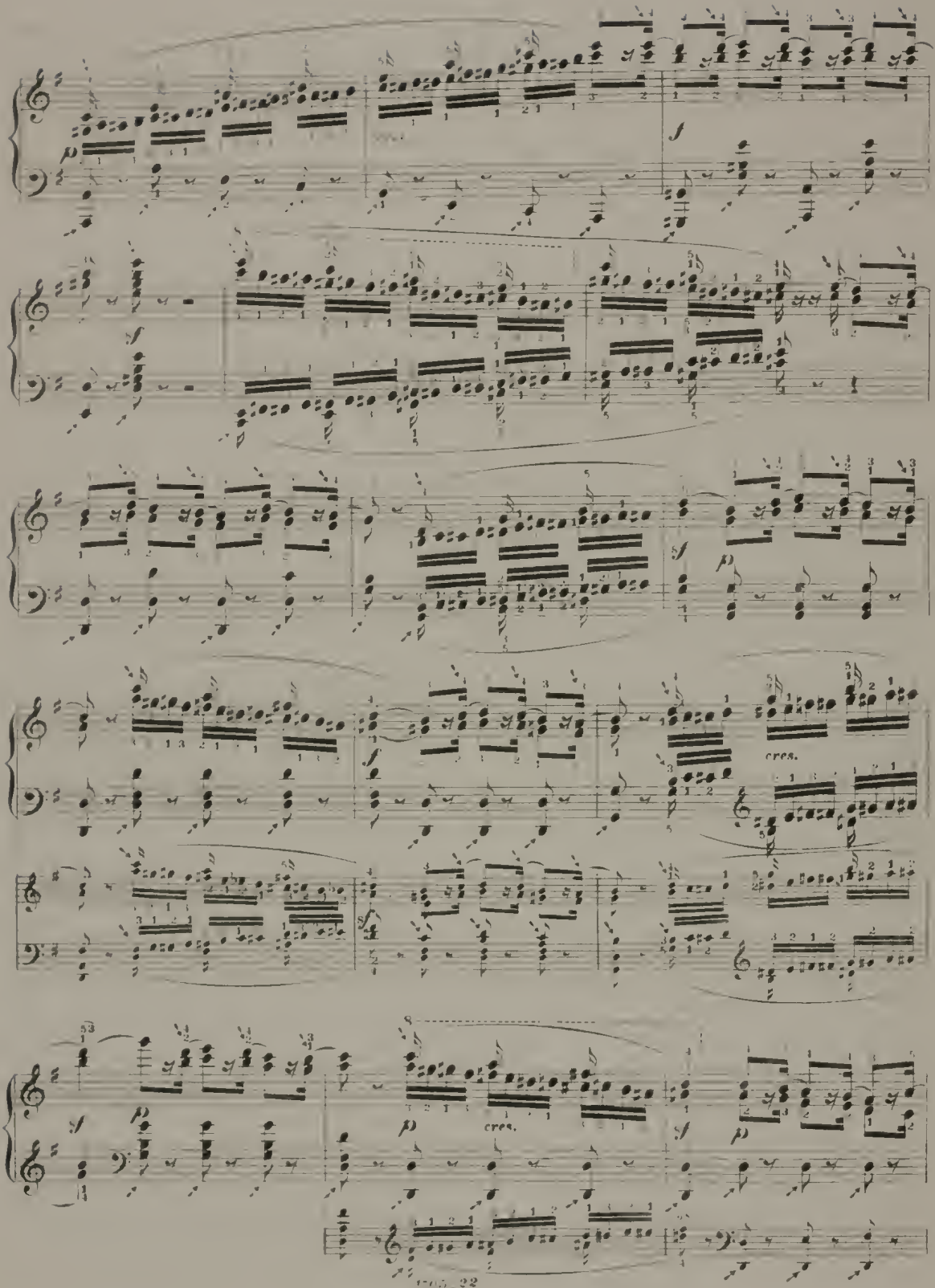
Ignaz Moscheles Op. 70. № 3.

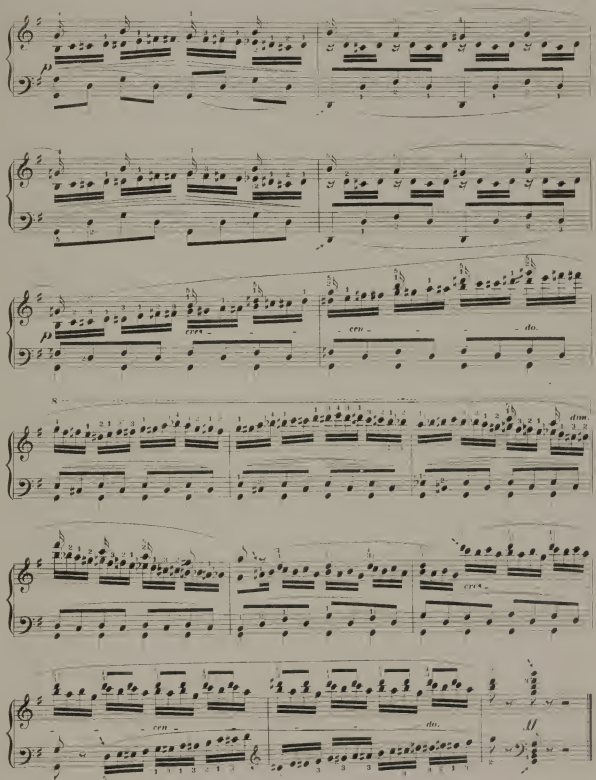



sf
p
cres.
sf
cres.
sf
p
cres.
sf
ff
sf
dim.
ten.


sf
ten.
p
ff


cresc.
cresc.
f


cres.
cres.
cres.
cres.


cen
do.
dim.
cres.
cen
do.
ff

EOLIAN WHISPERS.

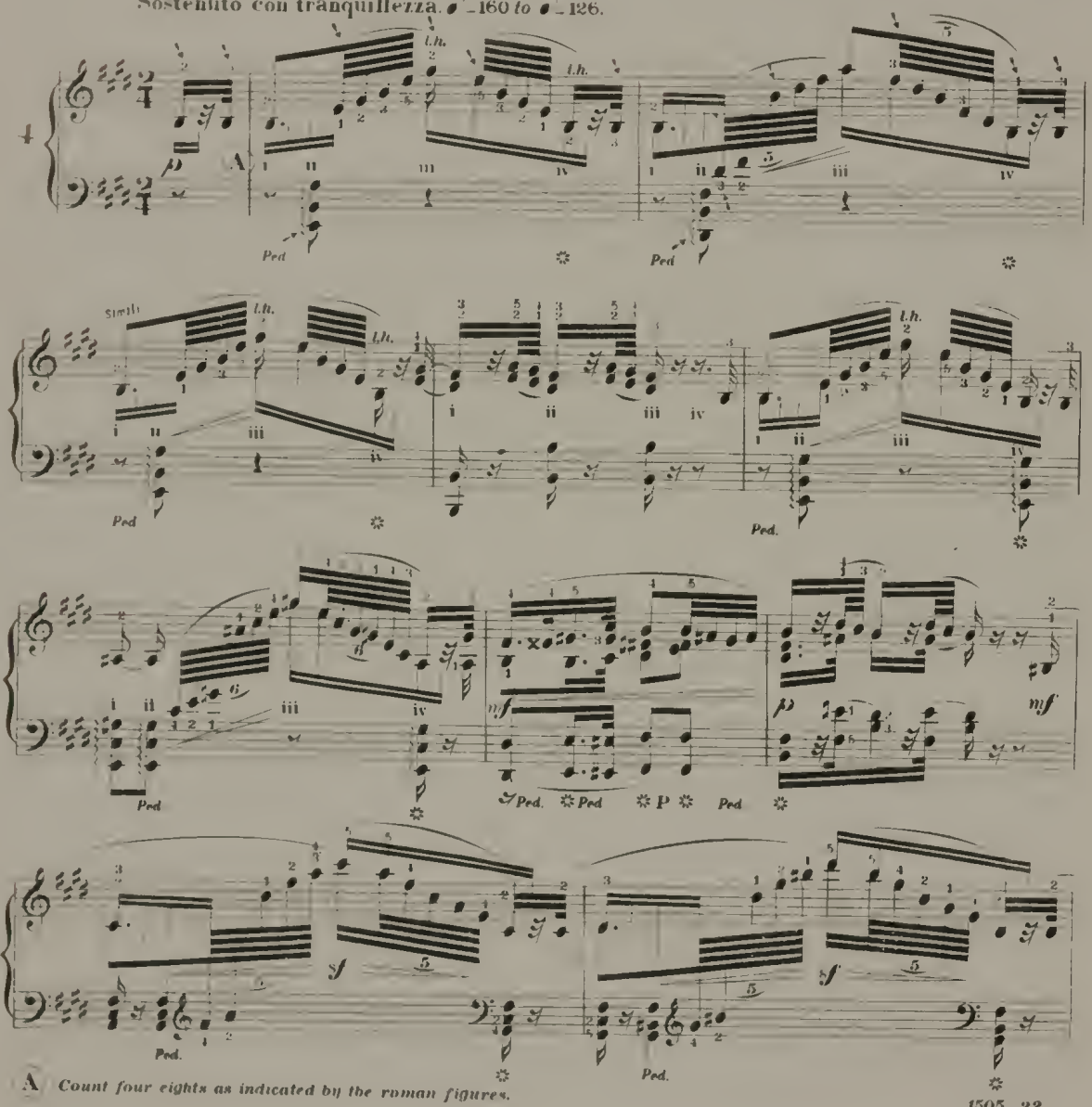
AEOLISCHES GEFLÜSSTER.

In rendering this study, pathos and lightness of Execution should be combined. The first is to be obtained by a well measured rhythm, the latter by an extremely delicate touch.

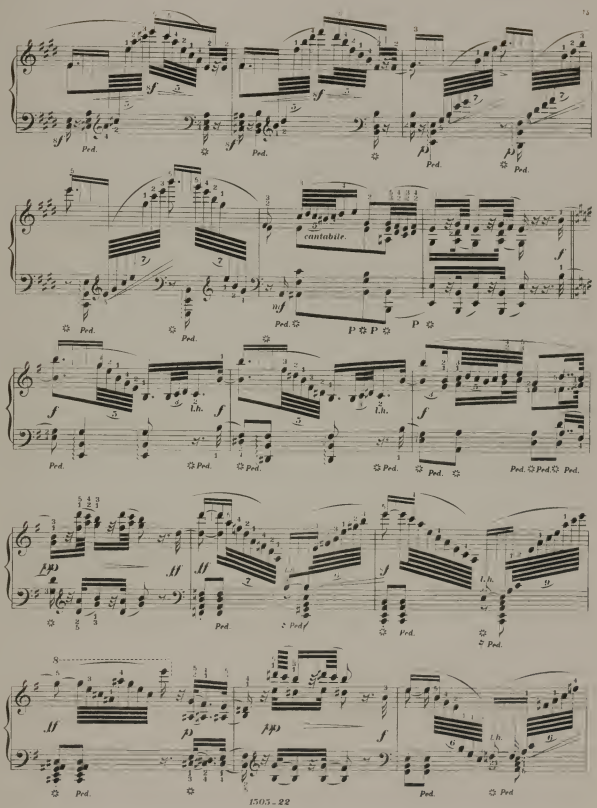
Im Vortrage dieser Etude soll Pathos mit Leichtigkeit verbunden werden. Ersterer kann durch ein streng abgemessenes Zeitmass, letzterer durch überaus zarte Berührung der Tasten (bei den geschwinden Noten) als wären die Töne gleichsam hingehaucht, bewirkt werden.

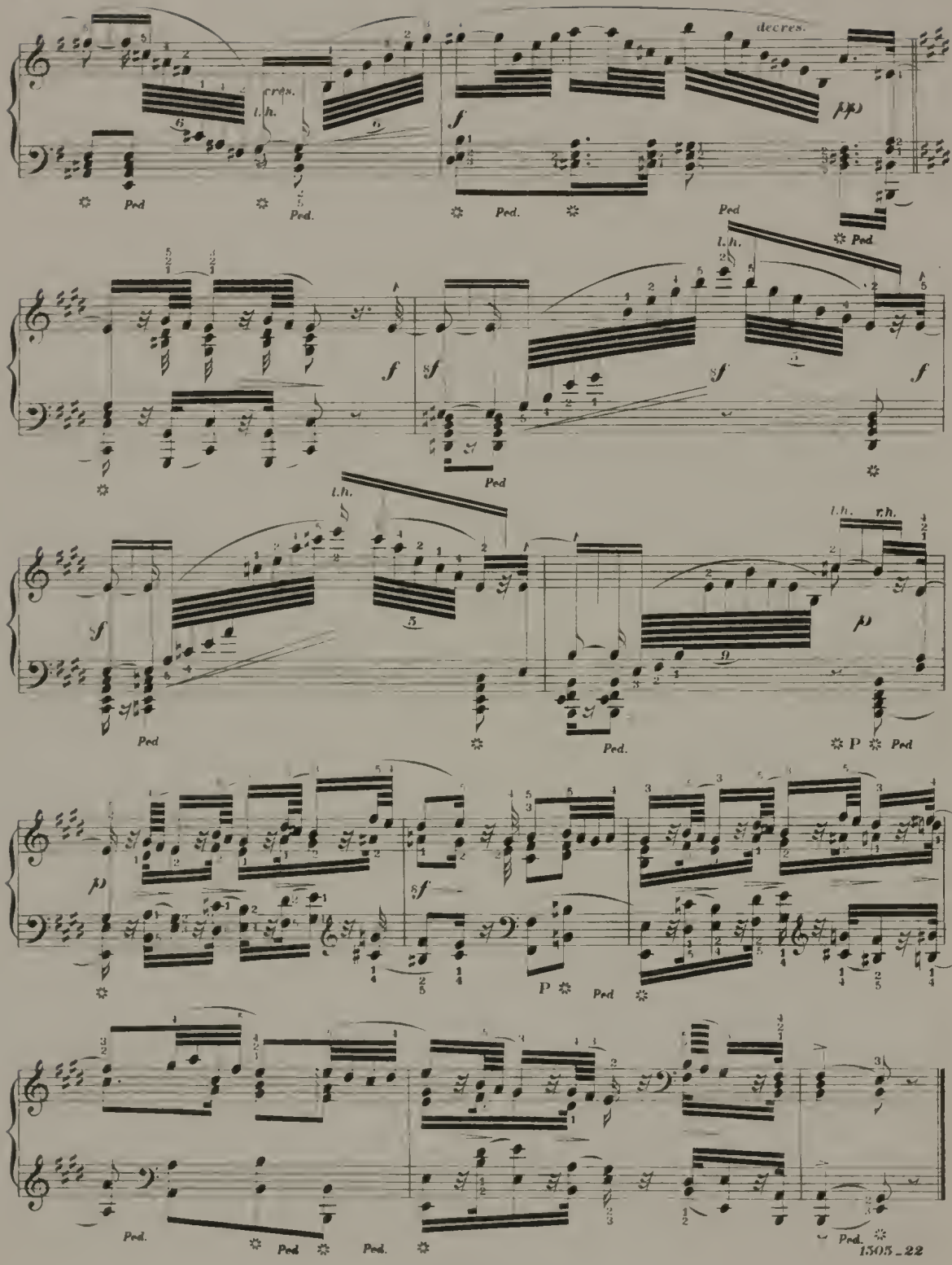
Ignaz Moscheles Op. 70. N° 4.

Sostenuto con tranquillezza. ♪ = 160 *to* ♪ = 126.



A *Count four eights as indicated by the roman figures.*


sf
Ped.
cantabile.
P
l.h.
ff
fff
8


decres.
cresc.
l.h.
Ped
Ped.
f
ff
l.h.
r.h.
P
1505_22

A WINTERS TALE.

WINTERMÄRCHEN.

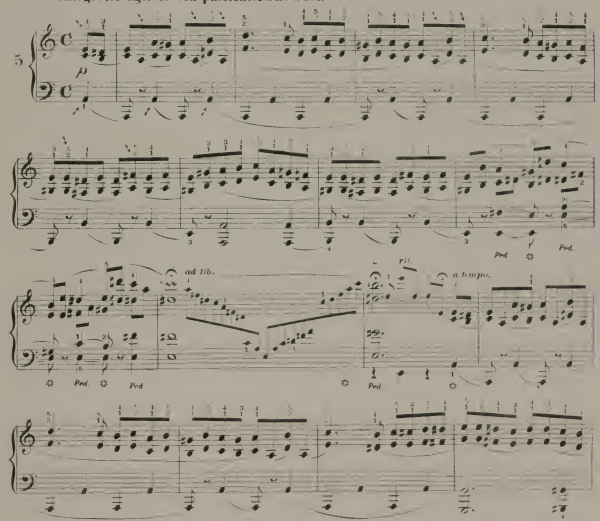
In this exercise, particular attention must be paid to the right hand, not only on account of the double-notes which give the fingers a useful extention, but more especially from the fact that a melody is to be played simultaneously with an accompaniment in the same hand. The former requires a stronger, the latter a weaker touch. The expression "agitato con passione" permits, and in fact demands, a frequent deviation from strict time, both hurrying and retarding it.

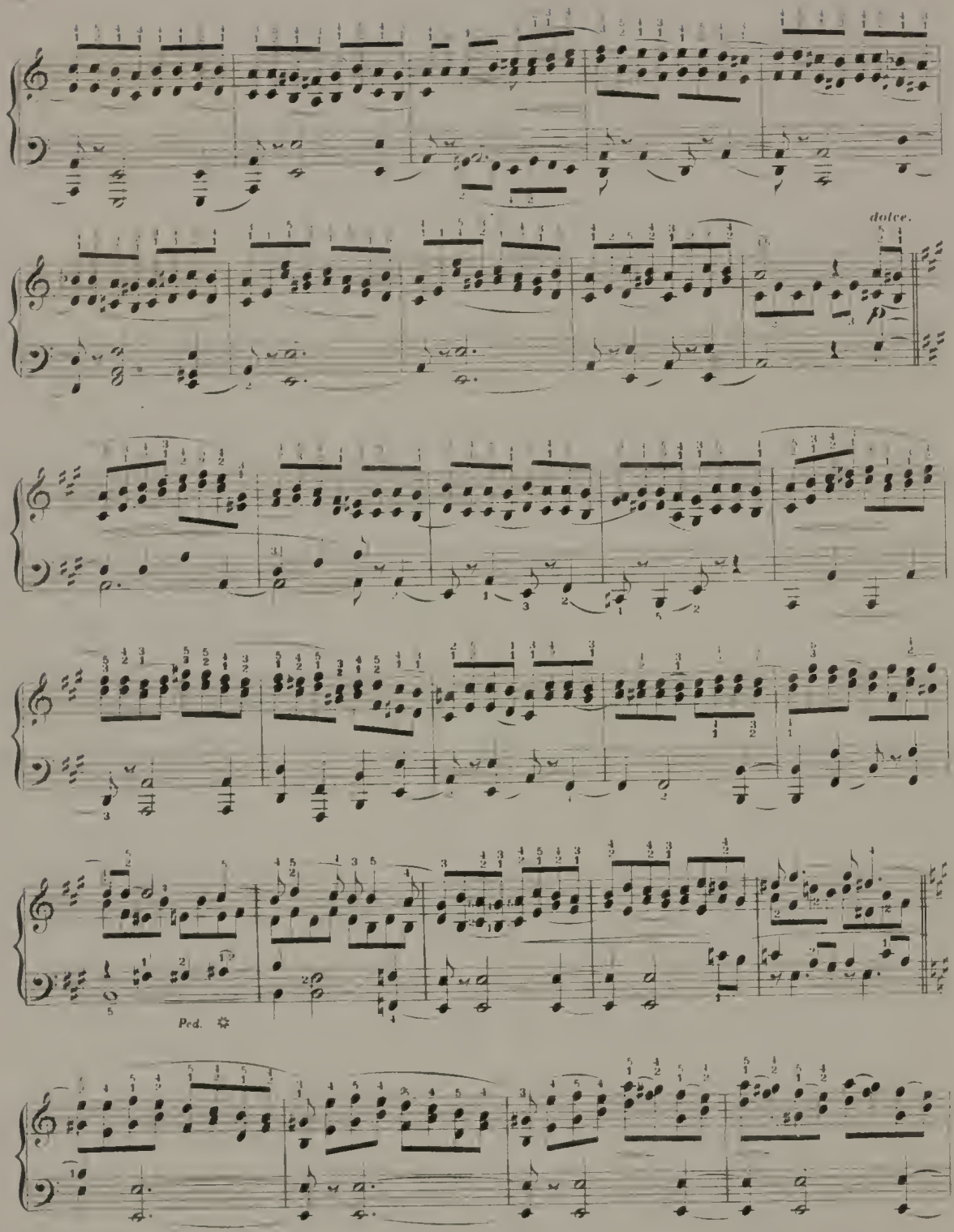
Mit der Uebung in Doppelgriffen, welche den Fingern eine nützliche Ausdehnung verschafft, ist auch der Vortrag dieser Etude sehr zu beachten indem in der rechten Hand eine Melodie: Führung nebst Mittelstimme zugleich vorzutragen ist.

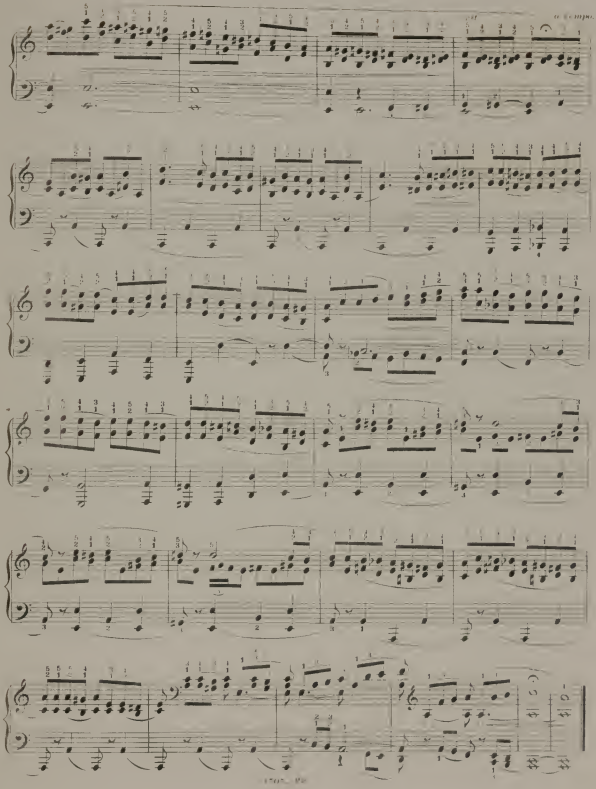
Diese erstere muss sich durch ein bedeutenderes Gewicht im Anschlage auszeichnen, während die letztere blos als begleitende schwächer mitTönen soll. Uebrigens erlaubt und erfordert sogar das vorgeschriebene "agitato con passione" ein öfteres Schwanken im Tacte, ein Accelleriren und Zurückhalten in das ursprüngliche Tempo.

Ignaz Moscheles Op. 70. № 5.

Allegretto agitato con passione. ♩ = 112 to 152.


ad lib.
Ped.
Ped.
Ped


dolce.
Ped.



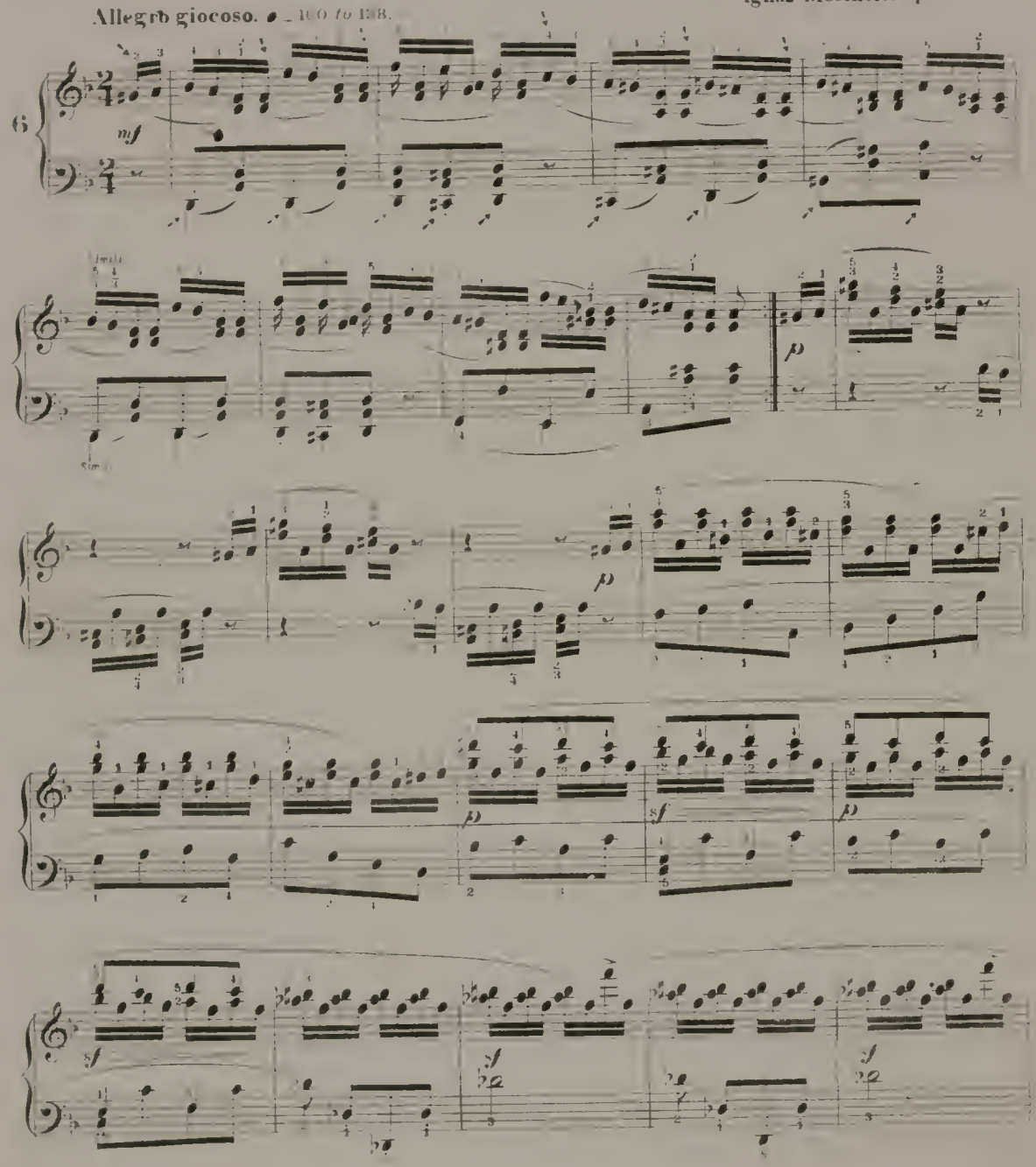
PERPETUAL MOTION.

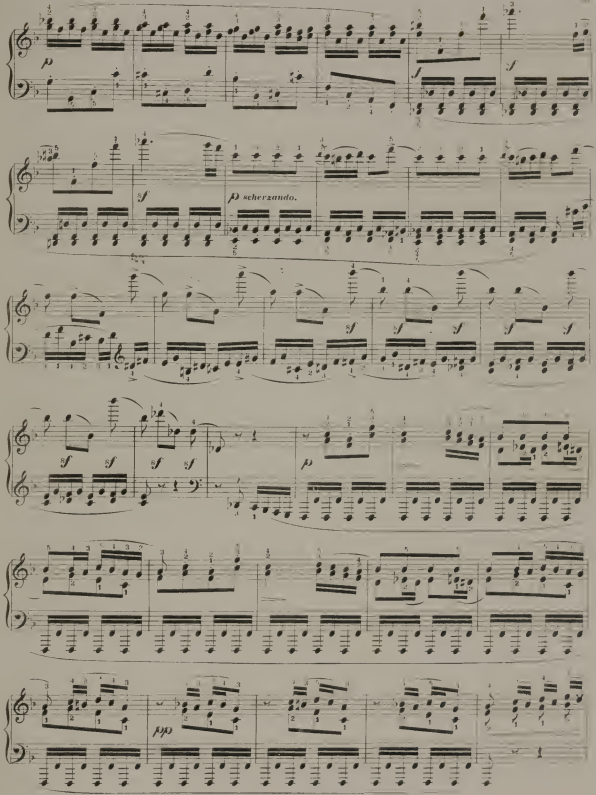
PERPETUUM MOBILE.

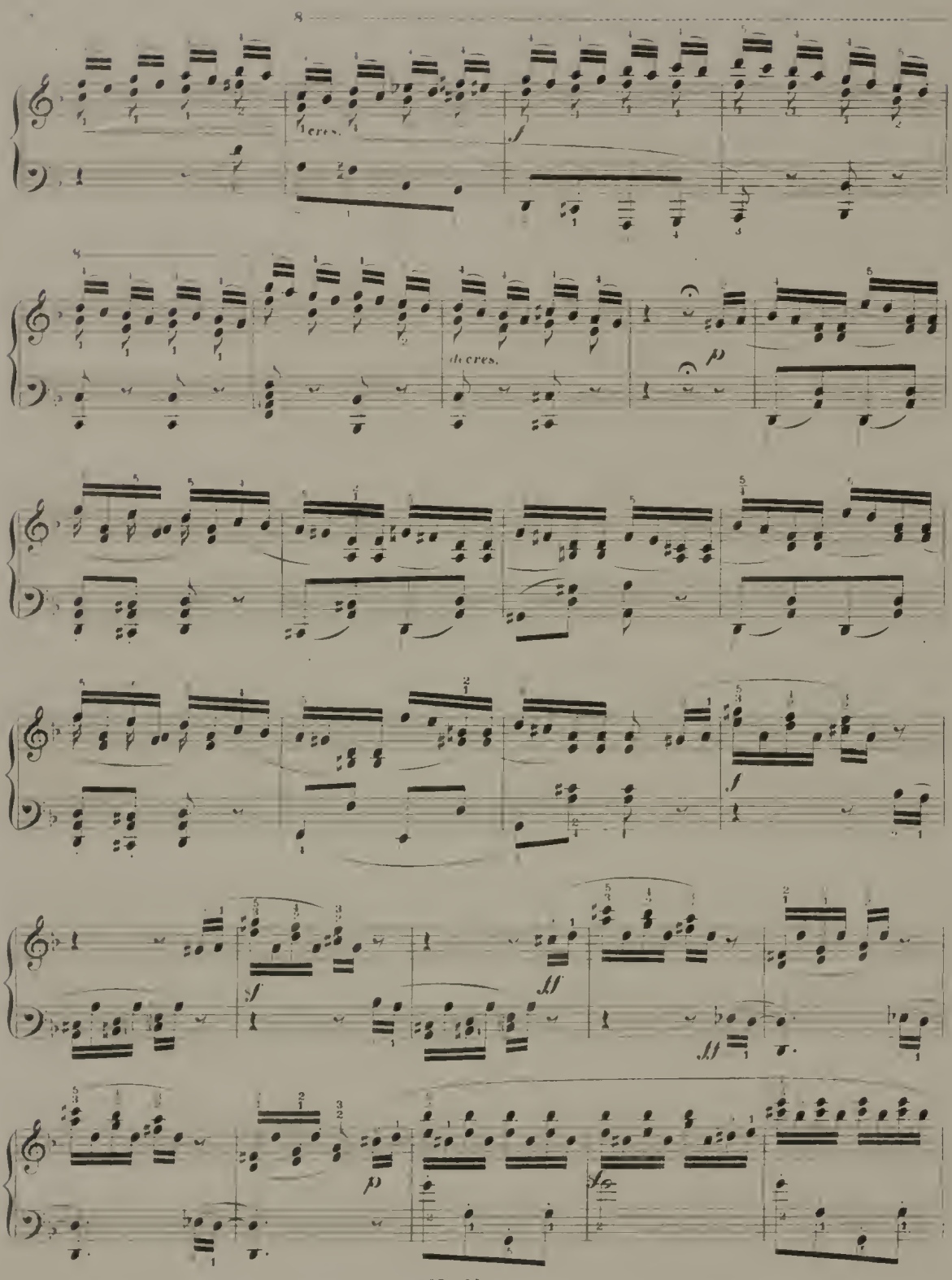
The difficulties of this Etude must be performed with a light touch in order to render it with playfulness of Character throughout.

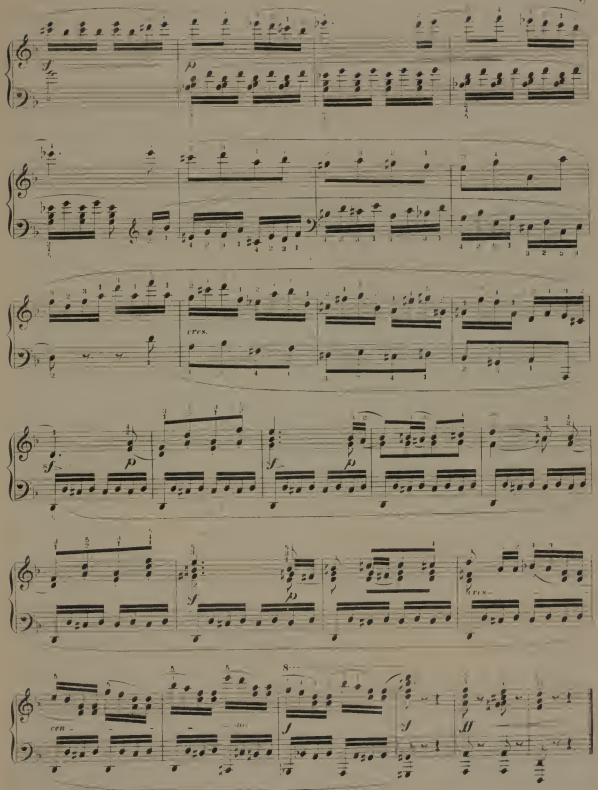
Die Schwierigkeiten dieser Etude müssen mit leichtem Anschlage vorgetragen werden, so dass sie immer ihren scherzhaften Charakter behält.

Ignaz Moscheles Op. 70. N° 6.




p
f
sf
p scherzando.
sf
sf
sf
sf
sf
sf
sf
sf
p
ppp


8
cres.
f
cres.
p
f
sf
ff
ff
p


cres.
cen -
8va

$78.00 WORTH OF MUSIC FOR $3.00

READ THE FOLLOWING LIST OF MUSIC

Which appeared in One Volume of

Kunkel's Musical Review,

VOLUME 16.

[illegible] you afford to be without it? If not, subscribe at once. Each volume contains as much, if not more [illegible] All copyrighted and published from the regular sheet music plates, costing in separate form $78.00.

PIANO SOLOS.

[illegible], George [illegible] Polka. Op. 8.
[illegible], Moritz. Malaga. Bolero. Op. 12, No 5.
[illegible] Liebe Blüthe Reigen. Op. 80.
[illegible] Herbstes. Mazurka Caprice.
[illegible] Edward. Sous le Neige.
Stabbe-Laaten (Humoristischer Tanz). Op. 18, No 18
Sonnenschein und der Würmer Stich. Op 17, No. 12.
Rosenlied. Op 17, No. 13.
Tanz aus Jöster. Op 17 No 5
Sidus, Carl. Lucia di Lammermoor. (Donizetti) Fantasia. Op 126.
Lara, Mrs S L. Minnehaha Polka.
[illegible], E R. Serenade Op 23, No 1.
Moszkowski, Moritz. Fandango. Op 23, No. 3.
Moszkowski, Moritz. Valencia. Op 12, No 4
Sidus, Carl. Christmas Bells. Gavotte Op 214
Voormecke, J J Carillon Angelique (Reverie) Angelic Chimes
Kunkel, Charles. Phenomenal Paraphrase.
[illegible], P. E. Intermezzo. Remembrance of the Ball.
Sidus, Carl. I Puritani (Bellini). Op. 130.
[illegible], Stephen. Tarantelle. Op 85, No 2.
Rathbun, H. Fleecy Clouds (Lämmerwölkchen). Op 14 No 1.
Greig, Edward. Aase's Tod (La Mort d'Aase). Op. 46, No 2
[illegible] Song without Words.
Greig, Edward. Anitra's Tanz (La Danse d'Anitra) Op 46, No 3.
Rive-King, Julia. Old Hundred. (Paraphase de Concert)
Paderewski, I. J. Menuet. Op 14.
Boone, John W. Caprice de Concert. No. II.
Dayton, E M. Love's Token. Caprice.
Schulhoff, J. Souvenir de Varsovie (Recollections of Warsaw) Mazurka.
Schulhoff, J. Souvenir de Kieff. (Recollections of Kieff.) Mazurka.
Boone, John W. Caprice de Concert. No. II.
Sidus, Carl. The Merry Go Round. Op. 202.
Beethoven-Seiss. Deutscher Tanz (German Dance).
Mayer, Charles. Remember Me. Romance. Op. 134.
Mayer, Charles. Drift, My Bark. Barcarolle
Mayer, Charles. Enchantment. Valse Caprice.
Mayer, Charles. Souvenir de Pologne. Mazurka.
Mayer, Charles. Twinkling Stars. Caprice.
Conrath Louis. Menuet Modigne.
Mayer, Charles. Souvenir de Venezia. Tarantella.
Mayer, Charles. Chant Bohemien. Op. 292.
Mayer, Charles. On the Billows. Caprice Etude. Op 61.
Mayer Charles. Reveil des Fees (Awakening of the Fairies). Scherzo
Mayer, Charles. La Gazelle. Rondo Elegant.
Rickaby, T. L. Drei Clavierstuecke. Op. 8.
I. Mazurka.
II Mazurka.
III. Walzer.
Sidus Carl. Faust (Gounod.) Operatic Fantasia. Op 129
Aschuetz, Otto. My Regiment March
Benbow, Edward. Pictorial Pleasures. Valse Brilliante.

PIANO DUETS.

Moszkowski, Moritz. Malaga. Op. 12, No 5.
Moszkowski, Moritz. Danse Hongroise. Op 23, No 5
Moszkowski, Moritz. Seville. Spanish Dance. Op 12, No. 2
Conrath-Paderewski. Menuet. Op 14.
Sidus, Carl. Faust (Gounod). Fantasia. Op. 129.
Conrath Louis. Mazurka.
Moszkowski, Moritz. Du Holde Maid (Thou Lovely Maid) Deutschland (Germany). Op. 23 No. 2.
Moszkowski, Moritz. Come to the Dance. Tarantella. Op. 27.
Moszkowski, Moritz. Toujours Gai (Always Gay). Italy (Italien.) Tarantella Op 23, No 6.
Moszkowski, Moritz. Reveil d'Amour (Love's Awakening). Valse de Concert
Sidus Carl. Il Trovatore (Verdi.) Fantasia. Op. 125.
Sidus, Carl. Lucrezia Borgia (Donizetti). Op. 134.

SONGS.

Roeckel, Joseph L. I Cannot Say Goodbye (Ich kann nicht Abschied nehm'n
[illegible], Moritz. La Jota. Mein Engel du'
Conrath Louis. Sweetheart. Ballad
Armstrong W. D. 'Tis Vain to Deny (Die Allerste)
Bendel, Franz. Wonderful the Power of Love. Wie berührt mich wundersam).
Meyer Helmund, Emil. Childe Me Not (Mädchenlied)
[illegible], Carl. O Happy Day (Schöne Zeit. O Selige Zeit)
Rubinstein, A. Verlorenes (Sehnsucht). Op 8, No. 5.
Mills, F. L. Mistress Blue
Boone, John W. Dinah's Barbecue.
Liebe Louis. We Meet Again (Auf Wiedersehn).
Heller, P. Come to the Dance (Komme zum Tanz). La Manola.
Rosey, W. You Can't Go to Gloria.
Bohm [illegible]. Again I Hear My Mother Sing (Was mir als Kind die Mutter sang).
Nelson S. Bonnie Mar. of Argyle.
Oesten Arthur S. Birds in the Night. Lullaby
Lange [illegible]. Do You Ken the Reason Why (Ich weiss nicht was der Ursach' ist).
Smith Howard T. The Proposal (Werbung).
[illegible], G. E. When the Swallows Came back (Warum die Kueh' lang bleiben Aus).

PIANO STUDIES.

Duvernoy-Bülow.

Ecole Primaire. 25 Studies. Op 176.
Ecole de Mecanisme. Op 120 Book I.
Studies 1, 2, 3, 4, 5, 6, 7 and 8.
Ecole de Mecanisme. Op. 120 Book 1.
Studies 9, 10, 11, 12, 13, 14 and 15.

Loeschhern, A.

Etudes Melodieuses. Book II Op. 84.
Sixteen Studies. Nos 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41 42, 43 and 44.
Forty-eight Etudes Progressive. Op 65.
Sixteen Studies. Nos 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15 and 16.

Heller, Stephen.

Eleven Characteristic Studies. Introductory to the Art of Phrasing. Op 45, Book II.
15. Festival Sounds (Festklänge).
16. Ich Folge Dir (Ich Folge Dir).
17. At Eve (Am Abend).
18. Murmuring Brooklet (Murmelndes Bächlein).
19. Hunting Song (Jägerlied).
20. In the Country (Auf dem Lande).
21. Gondellied
22. Love Song (Liebeslied).
23. Will o'Wisp (Irrlicht).
24. Whispering Zephyr (Flüsterude Zephyr).
25. Finale (Das Ende).

Döring-Bülow.

20 Characteristic Studies (20 Karacteristische Studien). Op. 8.
1. Preludium (Prelude).
2. Tonleiter Uebung (Scale Study).
3. Tonleiter Uebung (Scale Study).
4. Uebung in Gebrochenen Accorden. (Study in Broken Chords).
5. Uebung in Gebrochenen Accorden (Study in Broken Chords).
6. Vergissmeinnicht (Forget Me Not).
7. Waldesbaechlein (Forest Brooklet.)
8. Zitternde Blaetter (Trembling Leaves).
9. Aufschwung (Soaring).
10. Sage aus Alter Zeit (Tale of Olden Times).
11. Der Alte Harfner (The Old Harpist).
12. Flaechtige Zeit (Fleeting Time).
13. Herbst Klagen (Autumn's Lament).
14. Waldesgeflueester (Woodland Murmuring).
15. Lied ohne Worte (Song without Words).
16. Eine Ernste Geschichte (A Serious Story).
17. Spinnerlied (Spinning Song).
18. Lied der Sirene (Mermaid's Song).
19. Lorelei (Lurline).
20. Romanze (Romance).

Bach, Johann Sebastian.

Sixteen Selected Preludes and Fugues from the Well Tempered Clavichord (Das Wohltemperirte Clavier.)
1. Prelude and Fugue in C major.
2. Prelude and Fugue in C minor.
3. Prelude and Fugue in G major.
4. Prelude and Fugue in D major.
5. Prelude and Fugue in D minor.
6. Prelude and Fugue in B flat major.
7. Prelude and Fugue in F minor.
8. Prelude and Fugue in C sharp major.

Clementi, Muzio.

(Tausig and Schmitt). Gradus ad Parnassum; (The Road to Perfection). Book I. Seventeen Studies.
1. C major. Five finger study, right hand.
2. C major. Five finger study left hand.
3. A [illegible] For developing the fourth finger, right hand.
4. F major. Developing independence of figures with sustained chords in same hand, both hands.
5. F sharp minor. Broken chords with melody in same hand, right hand.
6. C major. Arpeggio and broken chords in right hand?
7. C major. Study in thirds, right hand.
8. C major. Study in thirds, left hand.
9. F major. Study for two fingers, both hands.
10. E flat major. Double notes, both hands.
11. F major. Study in tripdet octaves.
12. C major. Study in sixths, right hand.
13. C major. Study in sixths, left hand.
14. G major. Finger study with appoiatura, both hands.
15. B flat major. Fine finger work for the right hand, and skips in left hand.
16. C major. Study in octaves played legato, right hand.
17. C major. Study in octaves played legato, left hand

Kunkel, Charles.

Piano Pedal Method. Book I.
Section I. Introduction.
Section II. [illegible] of the Pedal.
Section III. The Pedal as a Means of Prolonging the Tone Beyond the Time the Keys are Held Down by the Fingers
Section IV. Pedal Notations.
Section V. "Sustaining Rests."
Section VI. Pedal Exercises in Connection with the Hands.
Pedal Studies, 1, 2, 3, 4, 5, 6 of Book I
Theme (Prayer), Hymn and Five Variations.

SUBSCRIPTION PRICE, $3.00 PER ANNUM.

SEND 25c. FOR A SAMPLE COPY, AND RECEIVE 25 OR MORE PIECES OF MUSIC.

KUNKEL BROTHERS, 612 Olive Street, St. Louis.

CHOICE NEW PIANO SOLOS.

Aschenbrödel, Otto.

Aschenbrödel, Otto.

Aschenbrödel, Otto.

Aschenbrödel, Otto.

Aschenbrödel, Otto.

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

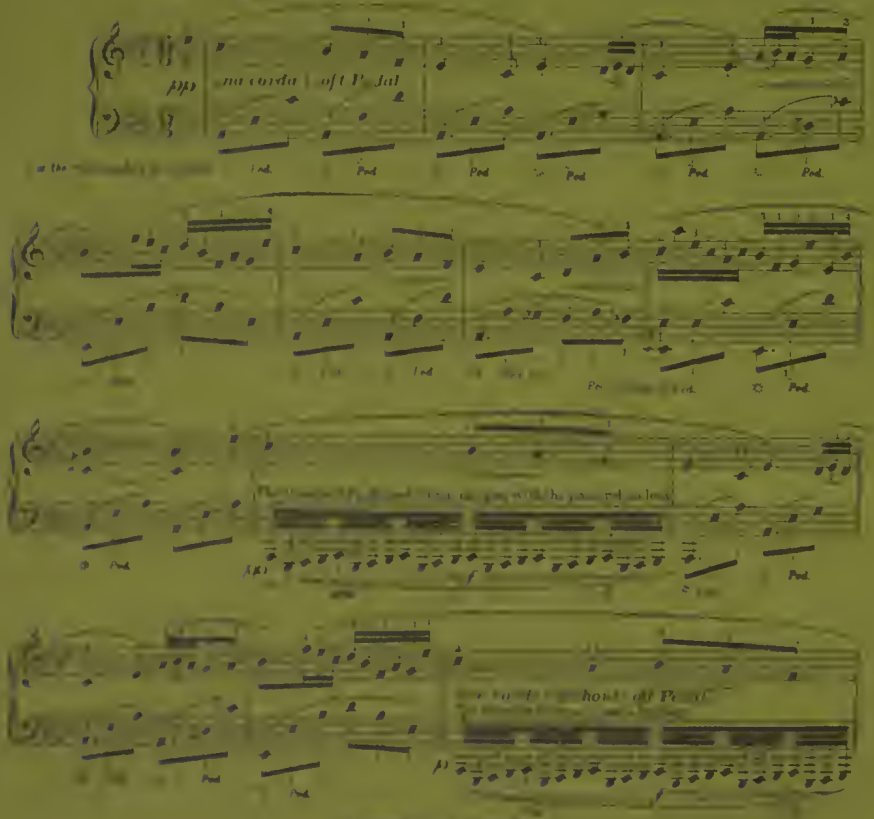
A SUMMER IDYL.

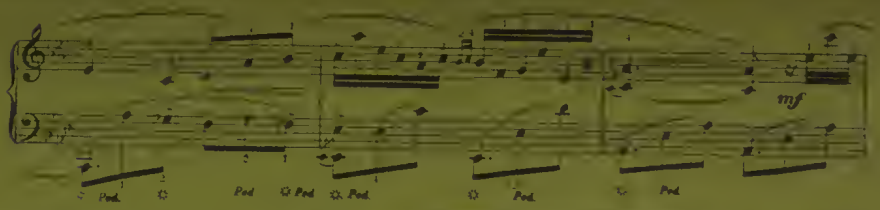
This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young [illegible] has left the security of the ancestral hut to feed and water the flock on another rock, Liseta, who from her cottage he can see. He plays on the meadow caressing her pet lamb and he takes up his oboe in the hope that the faint echo of her [illegible] that comes from the valley. While he plays [illegible] music or thoughts he wishes sometimes to express it [illegible] wherever reveals him to the presence of [illegible] and [illegible] to [illegible] under shelter [illegible] the [illegible] to fall and [illegible] through the [illegible] pines. Soon the [illegible] currents leap [illegible] and bound over the [illegible] at his hands. Their [illegible] the [illegible] drop [illegible] on each tree [illegible] the [illegible] young [illegible] to the [illegible] and [illegible] his song to [illegible] storm is now [illegible] the [illegible].

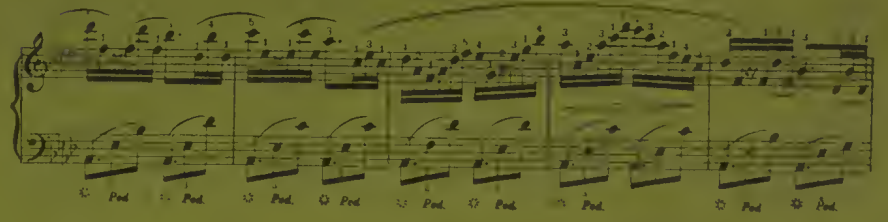
The young shepherd plays [illegible] on his oboe

Charles Kunkel. 105

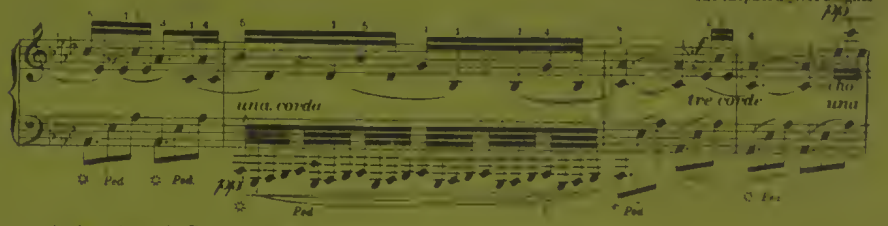
Moderato ♩=111



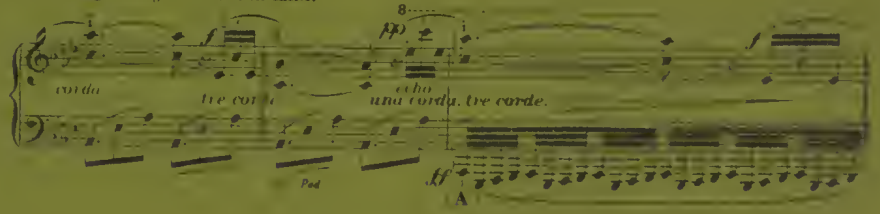


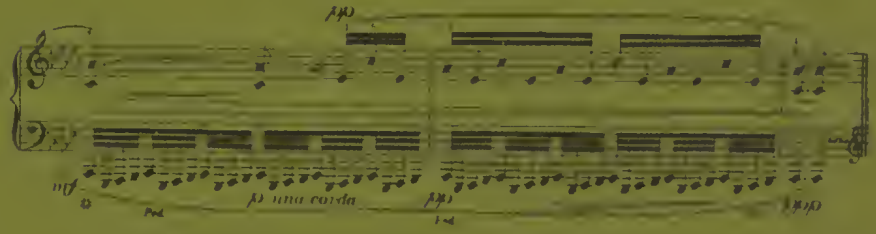
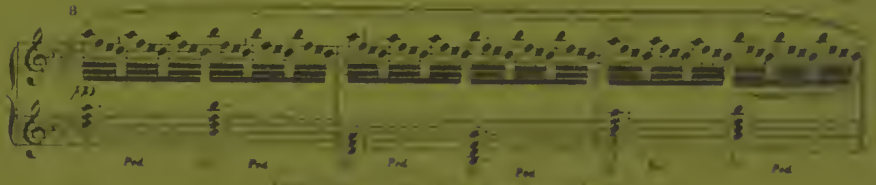


The shepherd gives a signal



to his dogs to bring the flock under shelter





The rain begins to fall